Canon EOS C300 Cinema EOS Camcorder (EF Mount)

The **Canon EOS C300 Cinema EOS Camcorder Body (EF Lens Mount)** takes what professionals love about DSLR filmmaking – access to a vast selection of widely available lenses, a large sensor that facilitates a shallow depth of field, and portable operation with a modular, compact camera – and addresses its shortcomings. That means that unlike DSLR cameras, this Cinema EOS camcorder is designed inside and out for professional cinematographers capturing *motion* pictures that will stand up to rigorous post-production processes.

The EOS C300 features an EF mount for compatibility not only with Canon's existing broad range of DSLR lenses, but also with the burgeoning line of EF Cinema Zoom and Prime lenses. These lenses are designed to match up perfectly with the 3-perf Super 35mm-size CMOS sensor that Canon developed for this camera. Like the camcorder, these lenses were developed specifically for digital cinema, with engraved markings on angled surfaces in meters and feet and uniform front diameters for easy lens switching without having to reconfigure a matte box or follow focus gearing.

The Canon Super 35mm sensor is paired with the Canon DIGIC III image processor, which uses an innovative method of breaking out red, green, and blue data to enable color performance on a level that would otherwise require three separate chips. Recording HD formats to CompactFlash cards as the XF codec – at the highest level a 50 Mb/s, 4:2:2 MPEG-2 format – the C300 records motion video that reduces the jagged edges and Moiré patterns that can plague video with 4:2:0 chroma subsampling and lead to post-production challenges.

Moreover, the files' MXF wrapper brings together video, audio, metadata, and timecode in a package that enjoys robust support from all professional NLE programs. The EOS C300 is designed to capture footage that thrives in the post-production suite. To that same end, the camera also offers Canon's Log gamma mode, which results in excellent tonal reproduction in the highlight and lowlight regions of an image, and a greatly expanded dynamic range.

The exterior of the camera is as unique as its innards. Featuring the expected HD-SDI output, timecode I/O, and genlock input BNCs, the body is a modular creature that can either be stripped down completely, or be built up to host the included handle, 4" rotating LCD unit with full controls, grip, and thumb rest. With accessible buttons and ridges dividing them, the C300 is physically designed not for still photography but for the craft of digital cinema.

Canon Super 35mm CMOS Sensor

Modeled on the Super 35mm 3-perf motion picture film standard, the Canon CMOS sensor has an active image size of 24.4 x 13.5mm. It uses 3840 x 2160 photosites to perform the crucial optoelectronic transformation of digital imaging. Each photosite is a generous 6.4 x 6.4 micrometers in area, and each has a microlens that ensures the highest efficiency in light transfer to the individual photodiode. Proprietary technologies within the photosite simultaneously lower the image sensor noise floor while enhancing the photon capacity of the photodiode – a combination that assures superb dynamic range. The image sensor employs an innovative readout technique that delivers full-bandwidth individual RGB video components without the need for any de-Bayering algorithms. Each of these components has a 1920 x 1080 sampling structure at up to 60 frames. From these original video components, a 1080-line 60i format or a 1280 x 720 at 60p HD format

are selectively derived

Wide Dynamic Range
The EOS C300 incorporates the first Canon CMOS sensor designed specifically for high-frame-rate motion pictures, offering not only high resolution and shallow depth of field but also high sensitivity with low noise. Working together, Canon's Super 35mm sensor and DIGIC DV III Image Processor achieve a remarkably high signal-to-noise ratio that enables recordings with great detail and dynamic range even in minimal light

Canon Log Gamma
Shooting in Canon Log mode, cinematographers can set the camera exposure value using their customary light meter practices. Canon Log is a special nonlinear transfer function embodied within the DIGIC DV III RGB video processing system. This transfer function is specifically designed to facilitate the post-production of digital images originating in Cinema EOS in a manner similar to the post-production of images digitally transferred from motion picture film (the contemporary DI process). By managing the disposition of quantization bits, Canon Log ensures excellent tonal reproduction within both highlight and low-light regions of a given digital image, maintaining a total dynamic range of 800%. These sophisticated video grading processes restructure a new digital representation achieving a sought-after creative look on a quality reference display

Lens Peripheral Illumination Correction
When shooting with Canon EF optics that support Peripheral Illumination Correction, the EOS C300 can automatically compensate for the light fall-off or vignetting characteristics of each particular lens. Correction data specific to each lens model is loaded onto the camera's firmware, with future lens data added through firmware updates

Low Light/High ISO Ability
A dark and stormy night? With the EOS C300, it's no problem. The combination of sensor and image processor render an extraordinary signal-to-noise ratio and as such make shooting at high ISO (up to ISO 16000) a breeze

Reduced Rolling Shutter & Moiré Artifacting
The EOS C300 uses enhanced signal processing to minimize rolling shutter skews and to reduce moiré artifacts. A high-speed readout significantly reduces the subjective visibility of the vertical skewing on fast-moving horizontal subjects, a typical pitfall of the CMOS image sensor that's neutralized by Canon technology

Canon DIGIC DV III Image Processor
Designed and built by Canon for the highest HD RGB processing, the DIGIC DV III Image Processor uses proprietary circuits and architecture to deliver the highest image quality at the highest speeds, with low power consumption and minimal heat output. It processes the RGB representations that originate in the single CMOS sensor of the camera into three channels (Red, Blue and Green) to maintain the rich resolution and clean color fidelity formerly possible only in three-chip sensor designs

XF Codec Image Quality
To create digital files robust enough for major post-production, the EOS C300 delivers the highest

image quality with its XF Codec - the same codec used by other Canon XF professional camcorders. With 4:2:2 color sampling, image files have double the vertical resolution of color components created with 4:2:0 color sampling, minimizing jagged edges between red and blue and ensuring ample quality for chroma key compositing with green screens. Thanks to the Canon XF Codec and the EOS C300's superior resolution, original color quality and cinematic look will hold up through post-production – with results that meet or exceed the filmmaker's expectations

Canon EOS C300 with EF-Lens Mount
To integrate easily into the working style and equipment array of film crews and production houses, the EOS C300 with a Canon EF-lens mount is completely compatible with all of Canon's EF lenses, including compact primes, super telephotos, specialty Tilt-Shift, Macro, and Fisheye lenses – over 60 in all

EF and L-Series Lenses
A unique combination of the world's most advanced optical, microelectronic, and precision manufacturing technologies, Canon's EF lenses, compatible with the EOS C300, are perfected in Canon's laboratories and proven in the field. Whatever the application, whatever the budget, there are Canon EF lenses perfect for nearly every scenario. Their compatibility not only affords the Cinema EOS access to some of the finest optics on the market, it opens up myriad possibilities with Canon's superlative specialty lenses, including a range of Tilt-Shift lenses, Close-up lenses and even Canon's amazing EF 8-15mm f/4L Fisheye Zoom.

Canon EF Cinema Lenses
Canon EF Cinema lenses are designed and engineered to meet or exceed the exacting standards of working professionals. Every Canon EF Cinema lens is designed to fulfill contemporary 4K production standards, surpassing the performance requirements of any HD imaging system. Zoom lenses feature large aspherical lens elements to achieve sharp, consistent images in every shooting situation. Geared inner focusing minimizes focus-induced changes in the angle of view, rendering focus breathing virtually zero. The 11-blade aperture diaphragms ensure smooth out-of-focus areas and beautiful bokeh – and innovative glass construction counteracts barrel expansion and contraction to avoid temperature-induced marking discrepancies. EF Cinema lenses provide markings on angled surfaces on both sides of the barrel, making it easy to read focus and aperture settings from behind or either side of the camera. Focus markings can be switched from standard labeling to metric. Control rings are designed to maintain the proper amount of resistance with consistent operating torque. EF Cinema lenses share uniform gear position, diameter and rotation angle as well as front lens diameters, enabling the film crew to quickly change to another Canon zoom or prime lens or compatible third-party accessories like matte boxes and rods without adjustments

Broad Compatibility with EOS Cameras
The versatility of the Canon Cinema EOS approach also makes it compatible with more cinema optics than any other camera system. EF-mount EF Cinema Prime lenses are compatible with Canon EOS DSLRs – including full-frame models like the EOS-1D X and the EOS 5D Mark II as well as cameras like the EOS 7D and EOS 60D and their APS-C-sized sensors

Canon EF Cinema Zoom Lenses
Canon's Cinema EF Zoom lenses offer unrivaled optical performance for demanding high-end

productions, available in both EF- and PL-mount configurations. With fluorite, aspherical lens elements and advanced optical design, these unequalled Cinema EF Zoom lenses are capable of 4K-level image reproduction. The wide-angle CN-E14.5-60mm T2.6 L S/SP provides tremendous breadth of range; the telephoto CN-E30-300mm T2.95-3.7 L S/SP rivals best-in-class zoom magnification and telephoto focal length. Together these lenses cover the range most commonly used in cinema shooting

Canon EF Cinema Prime Lenses
The brilliant series of Cinema EF Prime lenses offers spectacular 4K-level image quality in lightweight, compact designs. Three models for EF mount cameras – CN-E24mm T1.5 L F, CN-E50mm T1.3 L F, and CN-E85mm T1.3 L F – offer consistent form factors and marking optimized for motion picture production. Whether you shoot with a Canon EOS C300 or EOS DSLR, the compact and consistent lens design makes for excellent handling. Audiences will also love the results from the 11-blade aperture diaphragms, fast T-stops, and proven Canon lens elements

Designed with Filmmakers in Mind
With everything a cinematographer needs, the EOS C300 comes ready to produce. A logical layout of buttons and dials make operation simple. A lock switch turns off all controls except the recording button and function buttons. Small ridges between the buttons help prevent activating functions by mistake. A backlit display panel is great for low-light viewing. A tally lamp is clearly visible from the side or behind the camera

Compact & Modular Design
The EOS C300 body is surprisingly small (5.24 x 7.0 x 6.7") and easily handheld at just over 3 lb. There is a bright 1.55 Mp electronic viewfinder, and the camera comes bundled with a removable combination 4", 1.23 Mp monitor and control panel. The camera also has a removable hand grip with a control dial and function buttons for handheld shooting in DSLR style. Or remove it and use the supplied thumb rest for completely stripped-down shooting. The EOS C300 has a manually operated built-in neutral density (ND) glass filter offering 1/4, 1/16, and 1/64th steps of filtering. Handheld or using a tripod, on location or in the studio, even on 3-D rigs, the EOS C300 fits shooting situations that are challenging for larger cameras

Rugged, Durable & Quiet
The EOS C300's dust-proof and splash-proof design includes sealing gaskets around the edges of all access covers, dials fitted with o-rings on the axis of rotation, and button key-tops sealed with rubber. The EOS C300 also features a built-in silent cooling system with a heat-dissipating duct in the center of the body, a graphite sheet that conducts sensor heat towards the heat sink, three ventilation holes and a cooling fan that pulls hot air out through an exhaust opening. All air is directed through a discrete pathway that keeps dust particles away from sensitive components. Your camera runs cool, quiet, and clean

Comfortable Ergonomic Controls
The moment you pick up the EOS C300, you'll feel right at home. The detachable grip rotates 360° in 15-degree increments so the start/stop, iris control and multi-controller buttons are always literally at your fingertips. Four separate start/stop buttons and 15 other customizable buttons distributed over the camera body mean quiet and intuitive access. Large dials positioned in two places can be customized for different functions and are easy to operate from all angles. The

viewfinder tilts up to a convenient 60° angle. The 4" control panel and 1.23 megapixel monitor rotates 135° left/right or 270° down – and can be mounted directly on the camera body or the handle unit. Top, behind, from either side, on either shoulder: the EOS C300 operates from any angle

Pre Rec for Shooting in a Single Take
For situations where there is no second take and action shoots where things can happen with little warning, the EOS C300's Pre Rec feature continually records approximately three seconds of full-motion imaging to buffer memory. When you press the record button, these seconds are automatically added to the shot – and you'll have a welcome margin of insurance to capture the unexpected

Ultra-High-Resolution EVF
The EOS C300 features a 0.52", 1.55 Mp color EVF and approximately 100% field of view coverage for comfortable viewing and accurate judgment of composition, focus, and color. The angle of the viewfinder is adjustable for additional user comfort

Rich Audio Controls
When mounted to the EOS C300 camera, the included control unit provides two XLR audio inputs with +48V phantom power. A 3.5mm microphone terminal is also built in to the camera. Audio is recorded uncompressed in 16-bit PCM format at 48 kHz for high fidelity sound. Both XLR inputs, as well as the mic terminal have the option for automatic, as well as full manual gain control (-Infinity to +18dB). Additionally, a 3.5mm headphone terminal with 16 volume settings offers accurate audio monitoring

Accommodating File-Based Production
The Cinema EOS system creates files in the internationally standardized Material eXchange Format (MXF), wrapping video and audio with metadata in a single file that maintains access to critical information throughout the production process. The EOS C300 records to inexpensive and easy-to-find CF cards in dual card slots, giving you unlimited hot-swappable storage on reliable solid-state media. And for industry-standard peripherals, the EOS C300 has all the right terminals: remote (2.5mm), sync out (BNC), HDMI type A out, genlock (BNC), timecode (BNC), HD/SDI (BNC), headphone, SD card, DC input socket, plus mic and XLR connectors (CH1 & CH2) when using the included Canon monitor/controller unit. The camera also includes a dedicated connection port for the optional Canon Wireless File Transfer WFT-E6A unit

Perfect for Mixed-Shoot Editing
The tremendous dynamic range of the EOS C300 with Canon Log gamma can be easily converted to industry-standard 10-bit Cineon (.cin) Log format, which assures smooth integration with industry-standard post workflow and finishing. The EOS C300's 24.00p mode matches the exact frame rates of film cameras, so there's no need for time-consuming frame-rate conversion. And you'll have plug-ins for leading NLE systems from Adobe, Apple, Avid, and Grass Valley. Whether your entire production is digital or your EOS C300 is used as an A, B, or C camera on a primarily film-based shoot, the integrity of your image and sound is assured through the editing process – and beyond

CF Memory Card Recording

For versatility and reliability, the EOS C300's recording and terminal specifications are completely compatible with the prevailing industry standards. It records to CF cards through dual slots. From a cost and reliability standpoint, CF cards have no equal. Solid state, hot-swappable, and easy to find, two 32 GB CF cards can hold 2 hours of 4:2:2 50 Mb/s footage. It's even possible to record to two CF cards simultaneously, relay-record for uninterrupted shots, and copy from one card to another

Custom Pictures
To achieve the look and feel you want in less time during post-production, the EOS C300 has 26 different Custom Picture settings. Custom Pictures can include different image-quality adjustments, including gamma, knee, color matrix, sharpness, noise reduction, and more. Settings can be created in-camera and saved to the EOS C300 or to an SD card for transfer to other cameras. A number of natural color settings are included with the EOS C300; others include Cinema setting for post-production and EOS setting to match images captured by a Canon EOS DSLR

Black Balance Adjustment
In ambient conditions that cause the black in the video signal to shift out of alignment, the EOS C300's black balance can be easily adjusted to bring it back. A simple process with the lens cap on the camera, black balance adjustment is especially useful the first time you use the EOS C300, when your camera has been on the shelf for an extended period, when you'll be shooting in a wide range of temperatures, or when the ISO sensitivity or gain settings have been changed

Multiple Recording Formats & Advanced Recording
With the realities of production in mind, the EOS C300 can record in a number of different modes, resolutions and frame rates, delivering quality recordings perfect for any application. 24.00p mode matches the exact frame rates of film cameras, so there's no need for time-consuming frame-rate conversion. And the camera can shoot in both PAL and NTSC modes at 50 Mb/s (CBR), 35 Mb/s (VBR), and 25 Mb/s (CBR) with a range of settings for resolution, color, frame rate, and recording time. Whether shooting with the expectation of significant editing and post-production, recording for compatibility with HDV editing, or simply creating the longest possible HD video files, the EOS C300 camera will perform flawlessly

High-Speed, Slow-Motion, Time-Lapse & Stop-Motion
Beyond the advantages of file-based recording, the EOS C300 offers a number of creative possibilities in post-production. By capturing fewer frames per second, the camera can transform normal action into intense high-speed motion up to 60x. By capturing more frames per second, the camera can slow down motion to 1/2.5x at 720p. The EOS C300 can also be programmed to record a set number of frames at defined intervals for amazing time-lapse photography – and a frame-recording feature is perfect for stop-frame animation

Connectivity
To connect to external monitors, switchers, VTRs, and NLE systems with SDI inputs, the EOS C300 features industry-standard HD-SDI output, genlock, and timecode terminals, plus audio terminals with Linear PCM recording. Timecode and genlock enable synchronized multiple camera capture, perfect for multiple-camera shots, 3D acquisition, and more. The HD-SDI sync terminal can be switched to output to HD Sync, HD Y, Black Burst, and Composite

Full Manual Control & Focusing Aids
Providing cinematographers with everything they need in the palms of their hands, the EOS C300 comes ready to produce. The camera has a Waveform Monitor (WFM) function that shows the overall brightness of a scene, with RGB Parade Display to view red, green, and blue brightness or Spot Display to isolate the luminance distribution of a chosen area. The Vectorscope (VS) display shows real-time hue and saturation levels. For sharp focus, the EOS C300 camera has two peaking modes and a magnified focus assist function. An Edge Monitor Focus Assist provides both a waveform representing the overall degree of focus and a red waveform that represents focus in three specific areas displayed on the camera's 4" LCD monitor. To maintain proper highlight exposure, it offers a zebra bar feature as well. It's all in the camera

WFT Wireless Remote Control over Wi-Fi
Offering a new level of mobility, the Canon Wireless File Transmitter WFT-E6A opens up a world of wireless options to the EOS filmmaker. The EOS C300 camera comes preconfigured so that camera settings can be viewed and controlled on third-party devices with web browsers, including computers, smartphones and tablets without the need for additional in-camera software. With the WFT-E6A module, the camera can be controlled from up to 150' away over an 802.11a/b/g/n wireless network. The WFT-E6A enables superior camera control: users can start and stop recording; adjust focus, white balance, gain, and other parameters; and adjust the aperture of Canon EF lenses. This offers huge potential for specialty applications where cameras must be controlled remotely such as nature documentaries or reality TV. It also enables input marking for metadata and offers a live view of the composition. It supports incorporating GPS information into the file metadata, which is useful for general cinematic applications and essential for expedition filmmakers. A basic window mode even enables use with the Apple iPhone, iPod Touch, and iPad, as well as with handheld devices employing the Android operating system

Image Sensor	1x CMOS sensor, equivalent to 3-perf Super 35mm 24.6 x 13.8mm effective size (6.4 x 6.4µm pixel pitch)
Effective Pixels	Approx. 8.29 Mp (3840 x 2160)
Total Pixels	Approx. 9.84 Mp (4206 x 2340)
Scanning System	Progressive
Filter	RGB primary color filter (Bayer array)
DSP	DIGIC DV III
Lens Mount	EF
LCD Screen	4" diagonal, 1.23 megapixel color 16:9 rotatable LCD 100% field of view Adjust brightness, contrast, color, sharpness, and backlight (normal or brigh A total of 27 display functions can be turned on and off
Viewfinder	0.52" diagonal, color 16:9 LCD, 1,555,000 dots +2.0 to -5.5 diopter eye adjustment 100% field of view Viewing angle can be adjusted up and down 60° A total of 27 display functions can be turned on and off
Signal System	NTSC/PAL
Compression	8-bit MPEG-2 Long GOP (Canon XF codec)
Color Space	4:2:2 at 50 Mb/s recording

File Format	MXF (OP-1a)
Recording Formats	50 Mb/s (CBR) 4:2:2 422P@HL 1920 x 1080: 59.94i/29.97p/23.98p; 50i/25p; true 24p (24.00) 1280 x 720: 59.94p/29.97p/23.98p; 50p/25p; true 24p (24.00) 35 Mb/s (VBR) 4:2:0 MP@HL 1920 x 1080: 59.94i/29.97p/23.98p; 50i/25p 1 59.94p/29.97p/23.98p; 50p/25p 25 Mb/s (CBR) 4:2:0 MP@H14 1440 x 1080: 59.94i/29.97p/23.98p; 50i/25p
Recording Media	CF Card (Type 1 Only): 2x slots (Movie files); UDMA supported SD Card: 1x slot: still images, custom picture data, clip metadata, and menu
Recording Time	With 64 GB CompactFlash (CF) card (greater capacity is possible when both are used): 25 Mb/s: 310 min 35 Mb/s: 225 min 50 Mb/s: 160 min Up to 999 clips can be per card
Audio Recording	Linear PCM; 2-channel; 16-bit; 48 kHz
Built-In Microphone	None
Audio Inputs	2x XLR inputs (auto and manual level settings), switchable between mic/line -12, -6, 0, or +12 dB XLR trimming 1x 3.5mm microphone jack
Channel Selection	2-channel recording
Recording Levels	-∞ to +18dB
Phantom Power	Available: +48V
Headphone Output Level	16 settings; volume is muted at lowest setting
Tone	1 KHz tone available; -12, -18, or -20 dB
Focusing System	Manual; autofocus system not available
Iris Control	Iris dial located on camera body for use with EOS EF lenses with electronic iris control
Exposure Modes	Manual
Gain	Manual: Normal setting -6 dB to 30 dB
Shutter Modes	OFF, Speed, Angle, Slow Shutter, Clear Scan
Shutter Speed	59.94i/59.94p: 1/60 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/4, 1/8, 1/15, 1/30; CS: 59.94-250.70 Hz 29.97p: 1/30 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/4, 1/8, 1/15; CS: 29.97-250.70 Hz 23.98p/24p: 1/24 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/3, 1/6, 1/12; CS: 23.97-250.70 Hz 50i/50p: 1/50 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/3, 1/6, 1/12 1/25; CS: 50.00-250.70 Hz 25p: 1/25 to 1/2000 in 1/4 or 1/3 stops; SLS: 1/3, 1/6, 1/12; CS: 25.00-250.70 Hz
Shutter Angle	59.94i/59.94p: 360, 240, 216, 180, 120, 90, 60, 45, 30, 22.5, 15, 11.25 29.97p: 360, 240, 216, 180, 120, 108, 90, 60, 45, 30, 22.5, 15, 11.25 23.98p/24p: 360, 345.6, 288, 240, 180, 172.8, 144, 120, 90, 86.4, 72, 60, 45, 30, 22.5, 15, 11.25

	50i/50p: 360, 300, 240, 180, 150, 120, 90, 60, 45, 30, 22.50, 15, 11.25 25p: 360, 300, 240, 180, 150, 120, 90, 75, 60, 45, 30, 22.50, 15, 11.25
ISO Range	320 to 20,000, 1-stop or 1/3-stop
Built-in ND Filter	Mechanical ND filter system with option of clear or 2, 4, or 6 stops
White Balance	Auto, manual, 2 custom (2000-15,000K in 100K increments), daylight (5400K), tungsten (3200K)
Exposure & Focus Aids	Peaking (2 types), Zebra Pattern, Magnify, Edge Monitor Focus Assist, Black and White Mode **2**
Playback	Index Displays: Index Display, Normal, "OK Mark" Index, "Check Mark" Index, "Shot Mark" Index, Expand Index, Photo Index Clip Playback: Forward Search (5x, 15x, 60x), Reverse Search (5x, 15x, 60x), Forward Frame Advance, Reverse Frame Advance, Record Review, Clip Jump (Forward and Backward), Skip Playback Playback Functions: Inter-Media Copy (Single Clip, All Clips, Last Clip); Clip Delete (Single Clip, All Clips, Last Clip) Still Image Playback: Index, Single Playback, Erasure, Protect
Frame Rates	50 Mb/s: 1920 x 1080 Record Rate: 1-30 fps (Playback Rate: 29.97p/23.98p/24.00p) Record Rate: 1-25 fps (Playback Rate: 50i/25p) 50 Mb/s: 1280 x 720 Record Rate: 1-60 fps (Playback Rate: 59.94p/29.97p/23.98p /24.00p) Record Rate: 1-50 fps (Playback Rate:50p/25p) 35 Mb/s: 1920 x 1080 Record Rate: 1-30 fps (Playback Rate: 29.97p/23.98p/24.00p) Record Rate: 1-25 fps (Playback Rate: 50i/25p) 35 Mb/s: 1280 x 720 Record Rate: 1-60 fps (Playback Rate: 59.94p/29.97p/23.98p /24.00p) Record Rate: 1-50 fps (Playback Rate:50p/25p) 25 Mb/s: 1440 x 1080 Record Rate: 1-30 fps (Playback Rate: 29.97p/23.98p)
Interval Recording	Interval can be set in 25 levels ranging from 1 second to 10 minutes (1/2/3/4/5/6/7/8/9/10/15/20/30/40/50 sec; 1/2/3/4/5/6/7/8/9/10 min) NTSC 59.94i/29.97p/23.98p/24.00p: Selectable between 1, 3, 6, 9 frames

	NTSC 59.94p: Selectable between 2, 6, 12 frames PAL 50i/25p/50p: Selectable between 2, 6, 12 frames
Frame Record	NTSC 59.94i/23.98p/24.00p: Selectable between 1, 3, 6, 9 frames NTSC 59.94p: Selectable between 2, 6, 12 frames PAL 50i/25p/50p: Selectable between 2, 6, 12 frames
Pre-Record Buffer	3 sec cache (video & audio)
Still Capture	1920 x 1080 images captured to SD card
Custom Picture	23 custom picture settings A total of nine 9 customized pictures are available in the camera and up to 20 can be saved to an SD card Custom pictures CP7, CP8 and CP9 ship with the following preset: C7: Video.C - Intended for recording media for playback on consumer TVs. The setting minimizes noise in the dark areas and improves contrast by tightening up on black C8: Cine.V - Suited for giving recorded media a film tone C9: Cine.F - Used for when recorded media will be transferred to film
Custom Function	9 total functions available
Assignable Buttons	15; can be assigned from among 30 functions
Color Bars	Color bars compliant with SMPTE, EBU, or ARIB standards can be selected
Dynamic Range	Up to 800% with Canon Log gamma and ISO 850 (+2.5 dB) and above
Minimum Illumination	Full Auto Mode: *Not specified by manufacturer* Manual Mode: *Not specified by manufacturer*
Illumination Correction	Compensates for each light fall-off of each lens. Lens-specific data stored in firmware
Video Outputs	HD/SD-SDI: 1x BNC (output only), with embedded audio HD 4:2:2 (YCbCr) 1920 x 1080: 60i/50i, 1280 x 720: 60p/50p SD 4:2:2 (YCbCr) 640 x 480: 60i/50i NTSC 480i/PAL 576i: Compliant with SMTPE 259M Embedded Audio: Compliant with SMTPE 272M Time Code Standard: (VITC/LTC) SMTPE 12M HD-SDI: (Compliant with SMTPE 292M) 1080i/720p: Compliant with SMTPE 292M Embedded Audio: Compliant with SMTPE 299M Time Code Standard: (VITC/LTC) SMTPE 12M Composite: 1x BNC (same as above) HDMI: 1x Type A
Headphone Connector	3.5mm stereo mini-jack
Genlock	BNC (input only) Adjustment Range: -1023 to +1023

Timecode	BNC (input/output) Drop Frame (DF) and Non-Drop Frame (NDF) Time Code Modes: Regen, Record Run, Free Run, and External Source
Sync	BNC connector (output) HD tri-level signal (HD Sync) HD-Y signals (HD-Y) Black Burst signal Composite
Remote	2.5mm LANC-compatible terminal
Wi-Fi	WFT terminal for compatible Wi-Fi accessory
Power Supply	7.4V DC (battery pack), 8.4V DC (DC input)
Operating Temperature	Performance: 32 to 104°F (0 to 40°C), 85% relative humidity Operation: 23 to 113°F (-5 to 45°C), 60% relative humidity
Dimensions (WxHxD)	EOS C300 + Thumb Rest: 5.2 x 7.0 x 6.7" (133 x 179 x 171mm) EOS C300 + Grip: 6.9 x 7.0 x 6.7" (174 x 179 x 171mm) Camera + Monitor: 7.3 x 9.8 x 7.4" (185 x 249 x 187mm) Camera + Handle + Monitor: 7.3 x 11.2 x 11.9" (185 x 284 x 301mm)
Weight (without Lens)	EOS C300: 3.2 lb (1.43 kg) Grip: 8.1 oz (230 g) Monitor Unit: 1.4 lb (620 g) Handle Unit: 6.3 oz (180 g) Thumb Rest: 0.35 oz (10 g) BP-955 Battery: 7.8 oz (220 g) Attachment Fitting: 0.32 oz (9 g) 2x CF Cards (*not included*): 0.63 oz (18 g) Measure Hook: 0.11 oz (3 g) Body Cap, Camera Cover (either type): 0.63 oz (18 g) EOS C300 with Grip, Monitor, BP-955 & 2x CF Cards: 5.6 lb (2.52 kg) EOS C300 with Grip, Monitor, Handle, BP-955 & 2x CF Cards: 6.0 lb (2.70 kg)